

**alinGherman**



## Le Papillon par un matin trouble

for flute (+alto flute), clarinet in Bb (+ bass clarinet), percussion (1),  
piano, violin, viola and violoncello

duration : ca. 9'

2011

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Demande de l'Ensemble Musiques Nouvelles (Be)  
pour le forum TACTUS, Mons, Belgique 2011.

*Dédié à tous ceux qui agonisent,*

*Cette oeuvre a été écrite avec le soutien de la Fédération Wallonie – Bruxelles, Conseil de la Musique Classique.*

**This piece has been written with the support of the Wallonia – Brussels Federation, Classical music Council .**



## About the Premiere

January 21<sup>st</sup> 2011 by Ensemble Musiques Nouvelles, direction Jean-Paul DESSY at Théâtre Royal de Mons. Produced by TACTUS / LE MANEGE MONS asbl.  
Antoine MAISONHAUTE (violin), Maxime DESERT (viola), Jeanne MAISONHAUTE (cello), André RISTIC (piano), Berten D'HOLLANDER (flute), Charles MICHIELS (clarinets) & Pierre QUIRINY (percussion).  
Audio & video recorded. Broadcasted on Youtube.com

Check the website [www.gherman.yucom.be](http://www.gherman.yucom.be) for the latest version of the piece. This copy: **v.2**

## Instrumentation

Flute (+ Alto Flute), Clarinet in Bb (+ Bass Clarinet), Piano, Violin, Viola and Violoncello  
Percussion instruments (1 player)

- **1 Rainstick** (medium low)
- **Bass Drum** (particularly resonant)
- **Ride Cymbal** (Istanbul radiant Ride 21")
- **3 Bongos** (high, medium, low)
- **3 Congas** (high, medium, low)
- **Tam-tam**
- **Crotales** (c6-c7)
- **Marimba** (5 octaves)
- **Vibraphone** + bow

## Program Note

*(in French) "Après un vol brillant et victorieux, le Papillon insouciant se retrouve, un matin, dans l'environnement qui est baigné cette fois d'une lumière toute différente... Alourdi par des troubles atmosphériques et une certaine maturité émergente, la survie ressemble tantôt à une méditation harmonique, tantôt à quelques acrobaties forcées. La force intérieure demeure cependant le seul phare viable pour l'exploration d'un chemin bientôt purement spirituel."*

After a bright and victorious flight, the insouciant Butterfly lands up a morning on the environment bathed this time with an entirely different light... Made heavy by atmospheric confusions and a sort of emerging maturity, the survival looks sometimes as a harmonic meditation or some forced acrobatics. However, the inner power remains the only sustainable light to explore a lane that soon will be of spiritual nature only.

## Note

Dynamics are to be considered in an ABSOLUTE way and not related to each instrument's scale.

The accidentals last until the end of the measure. In the same measure, a new accidental cancels the preceding one.

All glissandi occupy the total duration of the note to which they are affixed.

When vibrato markings are not specified, players can use their usual vibrato.

**I.v.** = let vibrate (do not dampen)    **s.v.** = senza vibrato    **p.v.** = poco vibrato    **m.v.** = molto vibrato    **s.p.** = sul ponticello    **s.t.** = sul tasto    **sub.** = subito

**U.C.** = Una Corda (left pedal of the piano)    **T.C.** = Tre Corde (without the left pedal)



= fermata's value



= mute completely

*mp* ← — → *f* = indeterminate fluctuation between these limits



= in the centre



= close to the rim



= on the rim

Notation of Harmonics:



Micro-intervals:



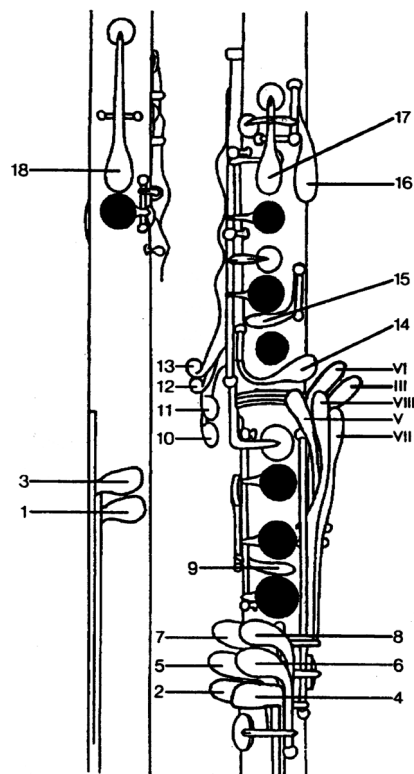
### for the Flute



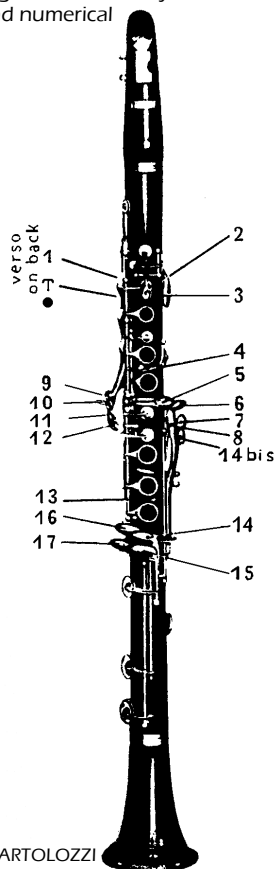
= play a multiphonic sound by using the indicated notes as reference

### for the Clarinet

The multiphonics must not sound like a "car horn". If they do, try alternative chords while keeping as many of the given pitches as possible. On the right, below: schematic design of a clarinet in Bb and numerical designation of the keys. On the left, below: schematic design of a Bass clarinet in Bb and numerical designation of the keys.



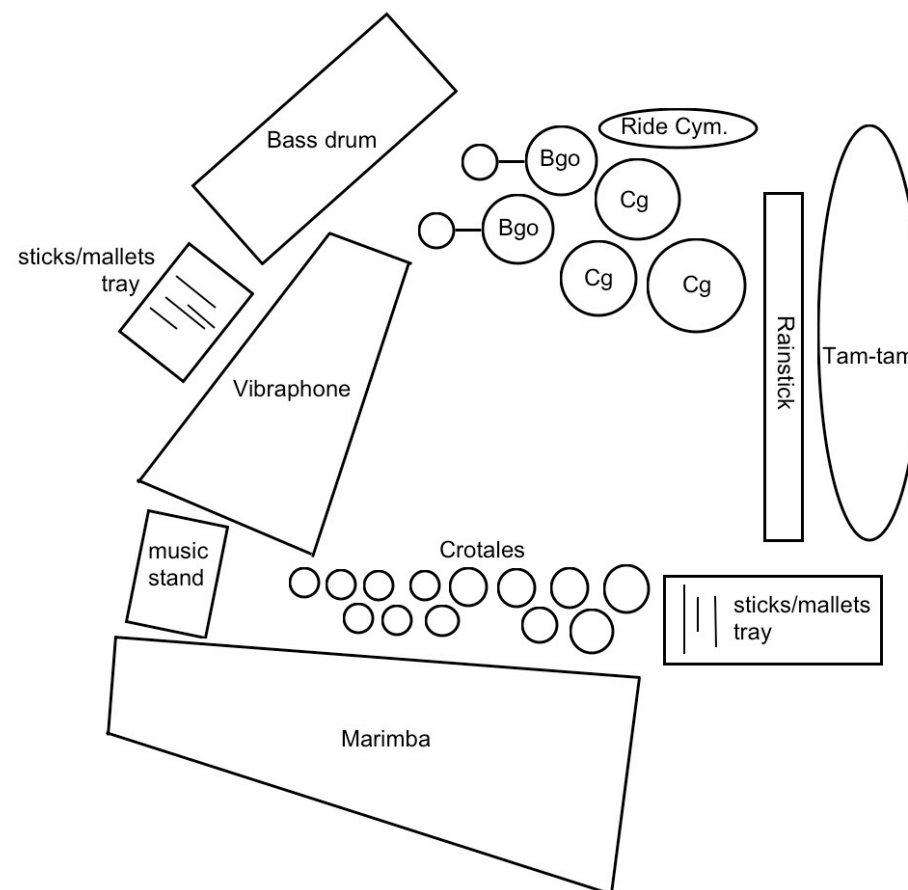
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### for the Percussion

The set-up that was used for the Premiere at the *Théâtre Royal de Mons*, January 21<sup>st</sup> 2011, by Pierre Quiriny (Be).



SCORE IN C

# Le Papillon par un matin trouble

*variations sentimentales*

alin Gherman

opus 85  
(\*1981)

**A**  $\text{♩} = 56$

Flute (+ Alto Flute) *ff* slap eolian sound *ff* *poss.*

Bass Clarinet in Bb (+ Clarinet in Bb) *ff* slap ord. fltz. *ff* *mf*

Cymbal (ride) *f pp sub.* *ff poss.* *f*

Bongos *ff* *mf* 13:8<sup>b</sup>

Congas *ff* *mf* 13:8<sup>b</sup>

Tam-tam *ff* *pp* scratch\*\*

Piano *ffz* *f* *mp*

*touch string nodes\* to obtain these harmonics*

*played keys*

**A**  $\text{♩} = 56$  wood only, irregular sound *pp* *mf*

Violin *pp* *mf* 1/2 hair-wood, regular bowing on E slightly irreg. bowing on A *p*

Viola wood only, irregular sound *pp* *mf* arco 1/2 hair-wood, regular bowing on A slightly irreg. bowing on D *p*

Violoncello *ff* *f* pizz. arco, jeté, col legno sul tasto

\*) The strings nodes are not notated - the player must find them before the performance and should mark them with chalk.

\*\*) Scratch regularly and slowly the surface with a thin wood butt to produce irregular high harmonics (*pp* <-> *mp*)

**B** ♩=64

Fl. *con soffio* *ord. m.v.* *(m.v.)* *—> s.v.* *f* *keys sound\* only* *f poss.*

Cl. *senza vibr.* *kiss* *<f* *<mf* *p* *ord.* *m.v.* *—> s.v.* *take the Bass Clarinet in B $\flat$*  *f poss.*

Rainstick

Bongos

Congas

T.-t. *let vibrate* *ff*

Crot. *arco* *mp* *l.v.*

Pno. *Wood part of the Piano* *fingers tapping* *mf* *f* *(both hands)* *INSIDE PIANO Metal frame* *medium high tone* *f poss.*

Vln. *pp* *bow with full hair* *p* *—> ord.* *mf* *f poss.* *fingers tapping on wood\*\**

Vla. *pizz.* *ff* *arco, s.t. scratch* *mp* *ord., m.v.* *col legno* *f poss.*

Vc. *p* *ff* *3*

\*) Use noisy fingerings.

\*\*) Fingers tap very fast the wood part of the instrument, as rain drops.

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